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ABSTRACT

A study to assess the information function of pop music in the adolescent socialization process involved approximately 500 students in junior and senior high schools and colleges in a large metropolitan area in the northeast and approximately 400 university undergraduates in an introductory sociology class. In-class, self-administered questionnaires were filled out by respondents during normally scheduled class sessions. The survey instrument consisted of questions on patterns of exposure to popular music, motivations for and gratifications obtained from listening, the cognitive impact of exposure to pop songs, perceived and experienced impact of pop music, and selected demographics. Results indicated that listening to pop music appears to be an integral part of adolescent patterns of living, exposure to pop music may be adolescents' most frequent and extensive connection with the media, motivations for listening tend to center on diversion, and--since respondents were generally unable to provide even minimal feedback about song content--the impact of pop music on adolescents is in areas other than their cognitive development. (Tabular data are appended). (AEA)

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POP MUSIC AND ADOLESCENT SOCIALIZATION: AN INFORMATION PERSPECTIVE

by

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Pop Music and Adolescent Socialization: An Information Perspective

For our young, the use of pop music (Top 40 rock, soul, and progressive rock) on the radio, records, and tapes rivals that of our society's most ubiquitous electronic counterpart, television. Given the content of pop lyrics, this time commitment has led to speculation and concern about the socialization impact of exposure to such music. Illustrative of this are the pleas for record turn-ins and burn-ins, and the numbers who respond. While such events are duly recorded and covered in the media, they are both extreme and relatively unique reactions to the explicit and suggestive lyrical and rythmic undulations of pop music. Far more frequently, the radio still is turned on, the 8 tracks channeled in, and the records purchased and collected. What information is acquired during these hours of exposure? Answers to that question might provide considerable insight into the role of pop music in the adolescent socialization process. The investigation reported in this article represents an attempt to assess the information function of pop music.

While there have been literally hundreds of studies investigating the functions and impact of television, researchers have virtually ignored the role of pop music in the lives of the young. Several researchers (Carey [1969], Cole [1970], and Wilenson [1976]) content analyzed pop music lyrics, searching the underlying themes prevalent across best selling recordings. These efforts recorded values represented, themes presented, changes in themes over a decade, and the extent of sexism within song lyrics. Hirsch (1970) found that different groups of adolescents listened to different types of popular music (e.g., rock, jazz, folk) with little crossover in musical preference. Fox and Williams (1974) uncovered a relationship between political orientation of adolescents and their preference for styles of music. Dominick (1974) focused on the relationship between peer group membership and radio usage; extensiveness of peer group contact was directly related to use of radio for entertainment purposes and inversely related to its use as a source of information (e.g., to hear the latest news or the newest contest on a particular station.) While these research efforts examined pop music content,

uses, preferences and their correlates, none addressed adolescent attention to song lyrics and knowledge gains based on exposure to the songs. Denisoff and Levine (1971) studied the extent to which college students could correctly interpret the then popular protest song "Eve of Destruction." Correct interpretation was relatively low (14%). However, since the analysis was conducted on only one song and utilized a limited college sample, even those researchers were extremely hesitant to generalizing their non-comprehension finding to all forms of popular music. Robinson and Hirsch (1972) examined the extent to which high school students were able to correctly interpret the content of several other popular protest songs. Few in their sample were able to provide correct interpretations (10-30% depending on the song presented). Their study too was limited in that it focused on only one genre of popular music song and a limited age sample. In short, while the role of pop music in the socialization process has been examined in a small number of individual research endeavors, an examination of the knowledge and insights gained from exposure to such music has yet to be reported.

METHODOLOGY

There were two waves of data collection. Wave 1 data were collected in April, 1977 from 468 students in junior and senior high schools and colleges in a large metropolitan area in the northeast. Of those interviewed, 38.9% were junior high school students, 36.8% were in high school, and 24.4% in college. The sample contained nearly equal numbers of boys (53.7%) and girls (46.3%). (This ratio was relatively constant across the three school levels.) While attempts were made to select schools that would best represent the environmental, socio-economic, racial and ethnic mix found in both the area and the country as a whole, access was not granted to city schools; April was a month of catching up for the metropolitan schools closed during portions of the previous winter. As such, wave 1 respondents were overwhelmingly white (93.3%), with most living in the suburbs. Wave 2 data were collected from 398 university undergraduates enrolled in an introductory sociology class in October, 1977. This sample was balanced sexually (49.1% male, 50.9% female) and imbalanced racially (89.6% white).

(Table 1 provides a more complete demographic overview of the samples.)

In-class, self-administered questionnaires were filled out by respondents during normally scheduled class sessions. Both authors were present at each data collection session, in order to lead the data collection procedure, address procedural questions, and, after completion of the questionnaires, answer any questions about the purposes and goals of the investigation. The survey instrument itself consisted of open and close-ended items tapping the following variables: patterns of exposure to popular music, motivations for and gratifications obtained from listening, the cognitive impact of exposure of pop music songs, perceived and experienced impact of popular music, and selected demographics.

Cognitive impact was assessed utilizing the presentation of short "cuts" from selected hit recordings (a total of nine in wave 1, six in wave 2). Songs were selected on the basis of their popularity (high listings in national and local best seller charts). It was hoped that such a selection process would maximize prior exposure to each song. Equal numbers of Top 40, soul, progressive rock tunes were chosen. Figure 1 lists these songs. Following exposure to a 10-15 second "cut" triggered to facilitate recognition without increasing and thus biasing recall and comprehension scores, respondents were asked to indicate

Wave 1	Wave 2
Top 40:	Top 40:
Southern Nights	Cold as Ice
So Into You	Keep it Coming Love
When I Need You	
Soul:	Soul:
Whodunit	Dusic
The Pride	It's Ecstacy When You Lay Next to Me
Got to Give it Up	
Progressive:	Progressive:
Fly Like An Eagle	Aja
Dreams	Estimated Prophet
Hotel California	

Figure 1 Pop music songs used in the surveys.

whether or not they heard the song before, write down the title of the song, some of its lyrics, what they felt the song's message was, and what personal meaning it had for them. Respondents who at least approximated correct song title and/or lyrics were given knowledge credit. Since respondents not previously exposed to a song were not expected to be able to provide the song's title or any of its lyrics, two knowledge percentages were computed for respondent identification of each song's title and lyrics. One knowledge percentage was computed by dividing the number of respondents who provided the correct information by the entire sample (or subsample); the other was computed by dividing the number of respondents who provided the correct information by those indicating prior exposure to the song under consideration.

Taking a uses and gratifications perspective, motivations for exposure to popular music were seen as influencing the cognitive outcomes investigated. Respondents were asked to indicate the importance they attached to each of 8 motivations for listening to pop music in the wave 1 questionnaire and 13 in the wave 2 survey instrument. Figure 2 lists these motivations.

Wave 1	Wave 2
Motivation Item:	Motivation Item:
To relieve tension or take my mind off things that are bothering me	To relate the song's message to my life
To get me in or keep me in a mood I want to be in	To serve as a background when I get "high"
To help me pass the time or relieve boredom when I'm going other things (like homework, cleaning, driving)	Because the lyrics express how I feel
To dance to	To serve as a background when I engage in sexual activity
To make myself feel less alone when I'm by myself	To pass the time when there's nothing else to do
To take in the meaning of the lyrics	
To fill in the silence when I'm with other people and no one is talking	Plus all the Motivation Items in Wave 1.
To set a mood when I'm with others	

Figure 2 Motivations for exposure to pop music.

Indices were constructed utilizing responses to the exposure, motivation, and knowledge questions.

Exposure to pop music was computed by summing responses to questions assessing the amount of time spent listening to pop music (in minutes) during each of the following weekday activities:

getting up and getting ready to go to school or work.
getting to or from school or work.
at school or work.
during lunch.
at home before dinner.
during dinner.
following dinner and up until you go to sleep.

Respondent involvement with the lyrics of pop music songs was computed by summing responses to items assessing the relative importance of the words and beat, the frequency with which attention focused on the lyrics, and the frequency with which respondents found themselves singing along with the song.

Motivation indices were created by factor analyzing responses to the motivation items, weighting responses by factor score coefficients and then summing all the products. There were two underlying factors in wave 1: "relieved loneliness" and "mood enhancer." "Relief of loneliness" was characterized by the use of pop music to make the respondents feel less alone when by themselves and fill in the silence when with other people and no one talking. "Mood enhancer" was characterized by the use of pop music to get or keep the respondent in the mood he or she desired. There were three underlying factors in wave 2: "message involvement," "mood enhancement" and "diversion." "Message involvement" was marked by the use of pop music to take in the meaning of the lyrics and relate them to the respondent's life. "Mood enhancement" was similar to wave 1 but also marked by the use of pop music to serve as a background when getting "high" and/or engaging in sexual activities. "Diversion" was marked by the use of pop music to help pass time when there was nothing else to do, when boring tasks were being performed, and when the respondent was all alone.

An overall knowledge index was computed by summing responses to the name

and lyric items for each of the songs played. In wave 1, this index could range from 0-18; in wave 2, from 0-12.

RESULTS

Exposure Patterns

When asked how often they listened to pop music, 85.3% of the respondents in wave 1 and 92.9% of those in wave 2 said at least almost every day. Less than 1 in 20 in wave 1 (4.3%) and no one in wave 2 indicated listening less than once a week. On the average weekday, respondents said they listened to between 4 and 5 hours of pop music ($\bar{X}$ = 4 hours 49 minutes in wave 1, 4 hours and 13 minutes in wave 2). Much of this exposure occured during the evening; wave 1 respondents listened an average of 117 minutes/evening following dinner; wave 2 respondents 108 minutes. Exposure to pop music increased during weekends. Over half in both samples indicated more extensive utilization throughout the weekend period; (58.7% in wave 1, 69.6% in wave 2) only 15.3% in wave 1 and 11% in wave 2 said they listened to pop music less on Saturdays or Sundays than during the average weekday. Extent of exposure appeared to be a monotonic function of age. In wave 1, while junior high school respondents average 3 1/2 hours of daily exposure, their high school and college counterparts average 4 1/3 and almost 6 hours daily. (Table 2 provides detailed breakdown of utilization responses.)

While exposure may be a secondary activity, some attention appears to be given to song lyrics. When asked about the relative importance of the words on one hand and music and beat on the other, about three of four (72.2% in wave 1, 78.4% in wave 2) attached equal importance to both; fewer than one in ten (6.5% and 14.8% in waves 1 and 2, respectively) said the words were less important than the song's music and beat. Similarly, about three of four (77.6% and 71.6%) indicated paying attention to the lyrics at least most of the time when listening to pop music; fewer than one in twenty (2.6% and 1.5%) said almost never. Finally, when listening by themselves, three of four (70.5% and 79.7%) reported singing along with the song at least most of the time; fewer than one in ten (8.2% and 3.3%) said almost never. (See Table 3 for responses to these three items.)

In short, exposure to pop music among these adolescents appears to be a nearly universal phenomenon, with extensive daily utilization. Moreover, most paid attention to song content. These exposure patterns are seen as maximizing cognitive gains from pop music.

Motivations for Exposure

While the exposure data suggest respondents listen to pop lyrics, responses to the motivation items indicate exposure to be the result of a different set of motivations. The most important motivations triggering exposure appear to be diversionary. "To help me pass the time or relieve boredom when I'm doing other things like homework, cleaning, driving..." was mentioned as "somewhat" or "very important" by 90.7% of those in wave 1 and 93.4% in wave 2; 61.6% in wave 1 and 63.2% in wave 2 acknowledged this motivation to be "very important." "To relieve my tension or take my mind off things that are bothering me," was cited by 80.2% of those in wave 1 and 80.7% of wave 2 respondents as either "somewhat" or "very important." Finally, "to help pass the time when there's nothing else to do" was mentioned as "very" or "somewhat" important by 77.1% of wave respondents. (This motivation was not assessed in wave 1.) While these and similar diversionary motivations ranked well, the motivation items relating to song content appeared to be relatively unimportant factors in the exposure decision process. About half of both samples (51.4% in wave 1, 54.9% in wave 2) said "to take in the meaning of the lyrics" was either "somewhat" or "very important." However, only 14.7% in wave 1 and 12.1% in wave 2 indicated that motivation to be "very important." Similarly, whereas 50.9% of wave 2 respondents said "to relate the song's message to my life" was "somewhat" or "very important," only 13.2% said that was a "very important" motivation triggering exposure. (This motivation was not assessed in wave 1.) (See Table 4 for mean response scores to each of the motivation items.)

Responses to these motivation items suggest a somewhat downplayed value of song lyrics which, in turn, may serve to minimize the cognitive gains and ultimate socialization impact of exposure to pop music.

Knowledge

Song Title: Responses to the knowledge items varied considerably both within and across the selections from the three sub-genres of pop music assessed. In wave 1, the title of one Top 40 tune ("Southern Nights") and two progressive rock songs ("Hotel California" and "Dreams") which received considerable play on Top 40 stations was identified by a majority of all wave 1 respondents (73.3%, 66.2% and 63.5% respectively); three of four of those previously exposed to these songs correctly identified their titles (81.4% for "Southern Nights", 75.4% for "Hotel California" and 72.1% for "Dreams"). However, not all Top 40 or progressive rock tunes received extensive title awareness scores. Specifically, less than 10% of wave 1 respondents (6.6% and .9%) were able to correctly identify the title for progressive rock's "Fly Like an Eagle" or Top 40's "So Into You." Those figures did not improve dramatically when accounting for prior exposure to the songs. Even among those exposed, "Fly Like an Eagle" was named by only 8.7%, "So Into You" by 4.5%. Wave 1 respondents generally were unable to identify the soul songs played. Whereas one-third of the entire sample correctly identified the song title "Got to Give It Up," (which received substantial "play" on Top 40 stations), only 10.9% and 2.1% of the sample could correctly name the titles for "Whodunit" and "The Pride," (both of which at that time did not cross over into the Top 40 progressive rock charts). Generally, age did not appear to be a factor affecting title identification scores among those respondents in wave 1. Respondents in wave 2 had more difficulty correctly identifying the titles of the songs they were exposed to during the data collection procedure. While most of those respondents correctly identified the two Top 40 rock songs they heard (70.0% for "Cold As Ice" and 58.8% for "Keep It Coming Love,") less than one in twenty, either among the entire sample or among those previously exposed, were able to correctly identify the title for either of the two soul or progressive rock songs played. It should be noted that those tunes ("Dusic," "It's Ecstacy When You Lay Down Next to Me," "Aja" and "Estimated Prophet") received considerably less air time than the soul and progressive tunes utilized in wave 1. (Table 5 provides a complete breakdown on song title identification scores for waves 1 and 2.)

Song Lyrics: Respondents experienced more difficulty trying to provide sample lyrics from the songs played than when trying to provide song titles. To illustrate, whereas 73.3% of wave 1 respondents correctly named the title for "Southern Nights," only 31.4% of those respondents were able to provide a sentence or clause approximating its lyrics. On the other hand, for several songs, respondents experienced more difficulty identifying song title than offering song lyrics. For example, while only 6.6% of wave 1 respondents correctly identified the title for "Fly Like an Eagle," 16.8% provided some lyrics to the tune. (See Table 6 for lyric identification scores.)

Knowledge of Song Titles and Lyrics: Overall, wave 2 respondents provided proportionately fewer correct song title and lyric answers than their wave 1 counterparts. Whereas the average respondent in wave 1 correctly identified 30.7% of the titles and lyrics to the songs played, the average wave 2 respondent identification score was 19.6%. This difference may be a function of age or an artifact of the different songs used in waves 1 and 2. Age was curvilinearly related to scores on the title and lyric knowledge index; wave 1 high school respondents fared significantly better than wave 1 junior high or college respondents. While wave 1 college students averaged nearly 10% better than wave 2 college students (29.2% to 19.6%), they were younger than those college students interviewed in wave 2. As these knowledge index percentages suggest, most respondents in both waves of data collection had some difficulty correctly identifying titles and lyrics across the three types of pop music tunes they were exposed to. Moreover; many experienced difficulty providing any title or lyric information; over half the respondents in wave 2 (53.3%) were able to correctly identify a maximum of 2 (of 12) items comprising this index. (See Table 7.)

Interpretation and Meaning Attached to the Songs: Following each song, wave 2 respondents were asked to write down both what message they thought the artist was trying to convey as well as what meaning the song had for them. Responses were content analyzed. A different category system for each song was needed for responses focusing on what messages the artists were trying to convey. One

category system was applicable to responses across all songs for the personal meaning attached to the songs. Prior exposure did not guanantee responses to these items. Response levels were high only among the frequently aired, Top 40 type pop music songs. A similar pattern of responses emerged to the personal meaning items. A majority (63%) of those aware of the content repetitious Top 40 song "Cold As Ice" and a sizable minority (28%) of those aware of the equally repetitious Top 40 song "Keep It Coming Love" offered explanations about what the artists were trying to express. Responses that were offered reflected song lyrics. For the song "Cold As Ice," a typical response was "someone in the relationship is cold and uncaring." For the other, less repetitious songs, few (ranging from 5.9 to 13%) exposed to each song were able to offer any explanations of the artists' intent. Fewer than one in five of those previously exposed to the songs attached any personal meaning to the songs; 19.7% and 18.9% attached personal meanings to "Cold As Ice" and "Keep It Coming Love." For the other songs, only one in ten (ranging from 7.0 to 13.2%) attached personal meanings. Attached meanings centered on how the songs pertained to relationships the respondents were involved in. Some attached meanings focused on the musical and rhythmic (rather than content) components of the song (e.g., "it's a good song to dance to"). In short, even among those previously exposed to these songs, any internatization seems limited only to the content repetitious songs receiving extensive air play.

Predictors of Knowledge

Knowledge scores were anticipated to be a function of the following: motivations leading to exposure to pop music, extensiveness of daily exposure (in terms of hours and minutes), emphasis and attention given to song lyrics, prior exposure to the songs studied, and demographic characteristics of the sample (age, race, and sex). These variables were entered into a multiple regression equation predicting knowledge scores on the title and lyric knowledge index. In wave 1, the multiple correlation between these variables and the dependent knowledge index was .58. In wave 2, the multiple correction was .43. Thus, these variables accounted for one-third (33.9%) of the variance in knowledge scores in wave 1 and

nearly a fifth (18.9%) of the variance in knowledge scores in wave 2. The reduction in variance accounted for in wave 2 may be a function of a more skewed distribution of scores on the knowledge index. The best predictor in both waves was prior exposure to the song; its beta weight was .4891 ($p<.01$) in wave 1 and .2445 ($p<.01$) in wave 2. Only one other variable was a significant predictor of knowledge scores across both waves of data collection; the beta weights for attentiveness to song content (lyrics) were -.1630 ($p<.01$) and -.2170 ($p<.01$) in waves 1 and 2 respectively. Table 8 provides the beta weights, multiple R and R^2 contributions of the variables entered in these regression equations.

Discussion

For these youth, listening to pop music appears to be an integral part of their patterns of living. Exposure to pop music may be their most frequent and extensive connection with the media. Motivations triggering exposure vary considerably, but tend to center on diversion; listening to pop music seems to be a pleasant thing to do when doing other things or when there's nothing else to do. While extensive exposure may maximize the socialization role of pop music, the secondary nature of the activity may inhibit any such impact. Knowledge levels may have been a reflection of these potentially counteracting forces.

These researchers assumed knowledge to be a forerunner of internalization, itself seen as preceding socialization impact. If this is the case, then the general inability of respondents to provide even minimal feedback about song content suggests that the time spent listening to pop music may be pleasurable, but not very meaningful. Of course, it may be that while the assumptions were correct, the methodology employed might have inhibited the surfacing of the knowledge and cognitions respondents associated with the song played. For example, more time listening to each song may have been needed to facilitate more recall of knowledge of and reactions to the songs. Finally, the basic assumptions just mentioned may be incorrect. It may be, for example, that mere exposure to this genre of music, whatever its content, is a force affecting perceptions of oneself and others (e.g., being young, or "with it"). This investigation made no attempt to study such a possibility.

Data gathered in this investigation provide support for the work conducted by Denisoff and Levine nearly a decade ago. It may well be that our youth extensively use pop music and "know" it well without internalizing (or knowing in a different sense) any of the many messages it offers.

TABLE 1: DESCRIPTION OF THE SAMPLES

	Percent of Respondents				
	Wave 1				Wave 2
	JSH (36.1%)	HS (38.9%)	College (25.0%)	Total (n=468)	College (n=398)
Sex:					
Male	55.3	52.0	54.0	53.7	49.1
Female	44.7	48.0	46.0	46.3	50.9
Race:					
White	93.5	97.0	86.8	93.3	89.6
Non-white	6.5	3.0	13.2	6.7	10.4
$\bar{x}$ Age:	13.5	16.5	19.5	16.2	21
Year in School:	all 8th	all 11th	36.4 freshmen		57.3 freshmen
			34.5 sophomores		22.3 sophomores
			12.7 juniors		16.6 juniors
			16.4 seniors		3.8 seniors

TABLE 2: EXTENT OF UTILIZATION OF POP MUSIC

	Percent of Respondents				
	Wave 1				Wave 2
	JHS	HS	College	Total	College
Frequency of use:					
Just about every day	67.7	79.2	70.9	72.3	86.4
Almost every day	20.3	7.7	12.7	13.0	6.5
3 or 4 times a week	3.2	4.2	7.3	5.4	4.5
2 or 3 times a week	3.8	3.6	1.8	3.7	1.3
About once a week	1.9	1.2	---	1.3	1.3
Less than once a week	3.2	4.2	7.3	4.3	0
Extent of use: weekdays:			(minutes)		
Getting up and getting ready to go to school or work	28.7	38.4	45.6	42.7	26.5
Getting to or from school or work	5.1	12.9	37.2	19.4	19.7
At school or work	3.8	47.8	43.5	34.1	22.8
During lunch	3.5	26.6	25.1	22.2	9.6
At home before dinner	53.1	62.9	62.2	62.8	57.8
During dinner	8.7	5.6	39.2	22.7	11.3
Following dinner until sleep	104.9	107.8	133.7	117.0	107.6
Total amount of usage[a]	202.8	256.6	358.5	289.9	253.4
	(3 hrs. 22 min.)	(4 hrs. 16 min.)	(5 hrs. 55 min.)	(4 hrs. 49 min)	(4 hrs. 13 min.)
Extent of use: weekends:[a]					
More than on weekdays	67.1%	59.6%	49.1%	58.7%	69.6%
About the same	20.9%	26.1%	30.6%	26.1%	19.2%
Less than on weekdays	12.0%	14.3%	20.3%	15.3%	11.1%

[a]differences across respondents in wave 1 statistically significant, $p < .01$

TABLE 3: FOCAL POINT OF INTEREST IN POP MUSIC

	Percent of Respondents				
	Wave 1				Wave 2
	JHS	HS	College	Total	College
Importance of Words and/or Music:[a]					
Words not as important as the music and beat	1.9	3.6	16.7	6.5	14.8
Both words and music and beat equally important	76.1	73.1	62.7	72.2	78.4
Words are more important than music and beat	21.9	23.4	20.6	21.3	6.9
Frequency of Attention to Lyrics:					
Just about everytime	30.1	25.0	26.5	27.5	33.9
Most of the time	47.1	52.4	57.8	52.1	37.7
Not much of the time	19.6	19.6	13.7	17.8	26.9
Almost never	3.3	3.0	2.0	2.6	1.5
Singing with Song:[b]					
Just about everytime listening by oneself	40.4	25.6	32.7	32.7	34.9
Most of the time listening by oneself	34.6	42.3	42.6	39.8	44.8
Not much of the time listening by oneself	16.0	20.8	20.8	19.3	17.0
Almost never when listening by oneself	9.0	11.8	4.0	8.2	3.3

[a] difference across respondents in wave 1 statistically significant, $p < .05$.

[b] difference across respondents in wave 1 statistically significant, $p < .01$.

TABLE 4: MOTIVATIONS FOR EXPOSURE TO POP MUSIC

	Mean Response[a]				
	Wave 1				Wave 2
	JHS	HS	College	Total	College
Motivation Item:					
To relieve tension or take my mind off things that are bothering me	1.86	1.80	1.85	1.83	1.94
To get me in or keep me in a mood I want to be in[b]	2.12	1.87	1.84	1.95	2.05
To help me pass the time or relieve boredom when I'm doing other things (like homework, cleaning, driving)	1.46	1.51	1.44	1.47	1.45
To dance to	2.46	2.53	2.34	2.45	2.56
To make myself feel less alone when I'm by myself	2.19	2.31	2.02	2.20	2.06
To take in the meaning of the lyrics[c]	2.57	2.55	2.14	2.38	2.46
To fill in the silence when I'm with other people and no one is talking	2.54	2.69	2.52	2.60	2.55
To set a mood when I'm with others	2.36	2.29	1.97	2.23	2.37
To relate the song's message to my life					2.55
To serve as a background when I get "high"					2.68
Because the lyrics express how I feel					2.43
To serve as a background when I engage in sexual activity					2.88
To pass the time when there's nothing else to do					1.89

[a]where 1=very important, 2=somewhat important, 3=not very important, and 4= not important at all

[b]significant differences across wave 1 respondents, $p < .05$

[c]significant differences across wave 1 respondents, $p < .01$

TABLE 5: KNOWLEDGE OF SONG TITLES

	JHS		HS		College		Total	
	1*	2*	1*	2*	1*	2*	1*	3*
Wave 1 Songs:								
Top 40:								
Southern Nights[b]	85.3	80.5	83.5	80.1	72.3	61.8	81.3	73.3
So Into You[b]	3.3	1.3	0	0	13.3	7.3	4.5	.9
When I Need You[a]	49.7	45.9	39.9	36.8	33.3	30.0	41.7	43.2
Soul:								
Whodunit[b]	49.4	3.8	49.3	19.9	37.9	10.0	39.3	11.0
The Pride	5.1	1.9	6.4	1.8	10.0	2.7	6.8	2.1
Got to Give it Up	38.1	33.3	43.0	39.8	36.6	31.8	39.6	34.2
Progressive:								
Fly Like An Eagle[b]	3.5	1.9	13.7	11.7	8.5	6.4	8.7	6.6
Dreams	70.5	64.8	74.8	69.6	66.7	57.3	72.1	63.5
Hotel California[a]	78.5	71.1	76.1	72.5	69.9	59.1	75.4	66.2
Wave 2 Songs:								
Top 40:								
Cold as Ice							71	71
Keep it Coming Love							58.8	58.1
Soul:								
Dusic							2.8	2.5
It's Ecstacy When You Lay Next to Me							3.5	3.3
Progressive:								
Aja							1.3	.3
Estimated Prophet							1.5	1.5

1* % previously exposed to song able to correctly identify song title

2* % of entire subsample

3* % of entire sample

[a] significant differences across wave 1 respondents, $p < .05$

[b] significant differences across wave 1 respondents, $p < .01$

TABLE 6: KNOWLEDGE OF SONG LYRICS

	JHS		HS		College		Total	
	1*	2*	1*	2*	1*	2*	1*	3*
Wave 1 Songs:								
Top 40:								
Southern Nights[a]	38	35.8	34.8	33.3	25.5	21.8	33.6	31.4
So Into You[b]	3	.6	3.3	1.8	20.0	10.0	7.4	6.4
When I Need You	48.3	44.7	50.6	46.8	48.4	42.7	49.2	43.6
Soul:								
Whodunit[a]	35.3	3.8	43.3	17.0	37.9	10.0	39	10.5
The Pride	6.8	2.5	6.4	1.8	13.3	3.6	8.3	2.8
Got to Give it Up	38.1	36.5	47.5	43.9	46.2	39.1	43.8	40.6
Progressive:								
Fly Like an Eagle[b]	8.2	4.4	27.4	23.4	31.7	24.5	21.4	16.8
Dreams	65.1	59.7	70.4	65.5	69.9	60.0	68.4	63.7
Hotel Californ[illegible]	53.5	48.4	49.7	47.4	57.0	48.2	52.9	48
Wave 2 Songs:								
Top 40:								
Cold As Ice							54.5	54.5
Keep it Coming Love							35.7	35.2
Soul:								
Dusic							2.0	1.8
It's Ecstacy When You Lay Next to Me							1.8	1.8
Progressive:								
Aja							.3	.3
Estimated Prophet							1.8	1.5

1* % previously exposed to song able to correctly provide lyrics

2* % of entire subsample

3* % of entire sample

[a] significant differences across wave 1 respondents, $p < .05$

[b] significant differences across wave 1 respondents, $p < .01$

TABLE 7: KNOWLEDGE INDEX

	Percent of Respondents				
	Wave 1				Wave 2
	JHS	HS	College	Total	College
Knowledge Score[a]					
0	5.0	6.4	4.5	5.4	12.6
1	8.2	3.5	7.3	6.2	16.1
2	10.1	4.7	10.9	8.2	24.6
3	8.2	7.6	10.9	8.6	21.9
4	10.1	10.5	10.9	10.5	22.1
5	9.9	9.9	8.2	9.3	1.3
6	10.1	11.1	18.2	12.9	1.5
7	9.4	11.1	6.4	9.3	---
8	10.1	9.4	3.6	8.2	---
9	6.9	7.6	7.3	7.3	---
10	8.2	10.5	3.6	8.0	---
11	3.1	3.5	4.5	3.6	---
12	1.3	1.2	2.7	1.6	---
13	---	1.2	---	.4	---
14	---	.8	.9	.5	---
15	---	---	---	---	---
16	---	---	---	---	---
17	---	---	---	---	---
18	---	---	---	---	---
Mean knowledge Response score[b]	5.41	6.13	5.26	5.52	2.35

[a] recall that the maximum score was 18 in wave 1 and 12 in wave 2 (there were 9 and 6 songs in waves 1 and 2, respectively).

[b] significant difference across wave 1 respondents, $p < .05$

TABLE 8: REGRESSION OF INDEPENDENT VARIABLES IN THE TITLE AND LYRIC KNOWLEDGE INDEX

	Wave 1		
Independent Variable	Standardized Beta	Multiple R	R^2
Amount of exposure to pop music	-.1145	.0496	.0025
Respondent gender	-.1342	.2367	.0560
Prior exposure to the song	.4891	.5500	.3025
Respondent age	.0080	.5505	.3031
Motivation factor: "relieve loneliness"	.0504	.5594	.3130
Motivation factor: "mood enhancer"	.0932	.5674	.3219
Respondent race	.0329	.5677	.3224
Attentiveness to song lyrics	.1630	.5818	.3385

	Wave 2		
Independent Variable	Standardized Beta	Multiple R	R^2
Amount of exposure to pop music	.0572	.1699	.0289
Respondent gender	-.0802	.2147	.0461
Respondent race	-.0550	.2244	.0504
Motivation factor: "diversion"	-.0296	.2452	.0601
Respondent age	-.1199	.2627	.0690
Motivation factor: "message involvement"	-.0573	.2846	.0810
Prior exposure to the song	-.2445	.3809	.1451
Attentiveness to song lyrics	-.2170	.4335	.1880
Motivation factor: "mood enhancement"	-.0324	.4344	.1887

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